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Based on the reports of forty-four experienced part time teachers, this pamphlet examines the overall situation in the evening institutes in the West and East Ridings of Yorkshire. Subjects covered include: subject and special problems, teaching aims, kind of students, difficulties, effective teaching, and lessons learned by teachers. The age composition of the students, the varying degrees of preparedness of the students, inadequate physical conditions, the shortage of supplies, the eagerness of teenagers (favorable and unfavorable), attitudes of older adults (favorable and unfavorable), the teachers' awareness of the needs of the students, the necessity to move at the pace of the students, and the desire to inculcate certain moral values, emerge as general characteristics of the tasks perceived by the teachers. The subject areas include domestic and women's subjects; foreign languages; choral music, speech, and dramatic art; dancing and keep-fit; physical education and sports; art and photography; woodwork and pottery; car maintenance; and commercial arts. (This document is also available from the Department of Adult Education, The University of Hull, for 2s. 6d.). (nl)

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W. E. STYLER

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Further Education

Part-Time Teachers Speak

PRICE: TWO SHILLINGS AND SIXPENCE

DEPARTMENT OF ADULT EDUCATION
THE UNIVERSITY OF HULL

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I should like to express my thanks for help to Mr. D. V. Wheatley of the West Riding County Education Authority, to Mr. G. B. Taylor of the East Riding County Education Authority, to various Principals of their Further Education Institutes, and to all the part-time teachers to whom I am indebted for the material summarized in this pamphlet. All the teachers did not give their names but they will all recognise parts of their statements in the pages which follow.

W. E. STYLER.

W. E. STYLER

FURTHER EDUCATION

PART-TIME TEACHERS SPEAK

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I. INTRODUCTION

This pamphlet attempts to do nothing more than summarize accounts of their teaching jobs by forty-four experienced part-time teachers in Evening Institutes (or Institutes of Further Education) in the West and East Ridings of Yorkshire. They were asked to cover all or most of the following points.

'(1) the teaching situation in which you work:

(2) your subject and the special problems involved in teaching it:

(3) your teaching aims:

(4) the kind of students you get:

(5) the difficulties you have experienced, especially in the early stages of your work, and the way in which you have overcome them:

(6) the way in which you decide if your teaching is proving effective:

(7) examples of success and failure, of success especially when you have reason to feel strongly pleased with what has happened:

(8) the respects in which you feel you have learnt as a teacher on the job'.

Accounts were collected with the aid of the Principals of a number of Institutes. Actually more than forty-four teachers provided them, but a number described special experience in mental hospitals and Borstals, and I was obliged to leave them out. Many of the accounts were lengthy, very well written and well arranged. I feel that I can do them only limited justice in the amount of space at my disposal.

Because no stipulation was made about subjects the forty-four accounts constitute a mixed lot. They illustrate the great diversity of subjects which are provided but, in fact, the range is generally much wider than is covered here. There is no relation to the general distribution of subjects in the Institutes, although it is appropriate and perhaps inevitable that the largest group of teachers was engaged in the so-called 'Women's Subjects', which have played a large and creative part in Institute development.

Since all the teachers are employed by two County authorities nearly all of them work in medium sized and small towns, and villages. The difference between the West and East Ridings is that the West Riding is more heavily populated and much more industrialized than the East, which is almost wholly rural and has only one town with a population above 30,000. The fact that the background against which these teachers work is that of small or relatively small communities means that some of the refinements of organization possible in large towns and cities—such as the grouping of students in classes according to their previous study—are difficult or even impossible.

In spite of its limitations I believe this report will be of interest and value to people engaged in the adult education work of Local Education Authorities. I have always believed that one of the best ways to learn about teaching is to listen to those who are engaged in doing it. This pamphlet gives a small group of part-time teachers an opportunity to speak. Except in isolated cases to my knowledge their voice has not been heard before. Further, there is a paucity of literature on the adult education work of Local Education Authorities and even a modest contribution of this kind may therefore be useful.

The development of Local Authority provision in Evening Institutes is one of the minor social and educational revolutions of our time. In England and Wales in 1959-60 there were 808,032 students attending Evening Institutes, by 1966 the figure had risen to 1,374,112. In the West Riding the number of students increased from 59,743 in 1959-60 to 94,782 in the current year. In the East Riding the increase was from 10,593 students in 1959-60 to 21,731 in 1966-67. The Evening Institute has thus become a social institution of great significance and its growing popularity is one of the bits of evidence that an essential part of the battle for adult education, getting adults to accept the idea that education is for them as well as for their children, has been won. The people who attend the Institutes, as these pages show, are of nearly all kinds, both young and old and both those with a minimum of education and those who have had some form of higher education. The great expansion of recent years has meant that a large number of new part-time teachers have had to be recruited, many of them people who are expert in some field of practical activity but with no training in and no previous experience of teaching. If this report helps them to extend their knowledge of further education and to reflect upon the aims and difficulties of a number of experienced part-time teachers it will have justified its appearance.

II. THE TEACHING SITUATION

Although the subsequent chapters deal with particular subjects or groups of subjects this chapter summarizes what was said by all the teachers about the teaching situations in which they work.

Adult education classes meet frequently in places designed for other purposes. A good deal of attention has been given to this problem in recent years and it is certain that in general the situation is improving. Local Education Authorities increasingly create, either in the course of building new schools or through the adaptation of existing premises, special rooms designed for their adult students. However, there are still many cases of classes which meet under unsatisfactory circumstances. This is particularly true of villages, which sometimes do not even have a primary school. No doubt in time more special meeting places for adult classes will be created but at present their teachers often work under considerable difficulties.

The variety of circumstances known to one teacher were described as 'almost unbelievable', 'students paying the same fee and enrolling for the same course can be offered within the space of a few miles anything from a room suitable only for seven year olds, an old church hall with peeling walls and evil smelling gas heaters, or a modern Technical College with plenty of light and up-to-date equipment'. Many of the teachers write with appreciation of the good centres in which their classes meet. Among unsatisfactory features of other places they mention insufficient space, inadequate heating, lack of storage space for the materials they use, poor lighting, the difficulties which arise when equipment has to be shared with a school, and lack of privacy for students who have partly to undress to try garments they are making. As far as I can determine from their answers they have managed to keep their classes together in spite of these handicaps and one of them remarks that although 'amenities are very poor they are tolerated by students very well'. Another teacher is more explicit in writing to the same effect.

> 'An afternoon each week I teach in the lecture room of a decrepit church hall. Because only two classes a week are held there and the room is small, equipment is the bare minimum. The place is very dark and the inadequate lighting must be used on the brightest afternoons. With two exceptions all the students in this class are old ladies. One perhaps expects this type of class to have a very leisurely pace, but this is not so, in truth I rate this class my busiest'.

This illustrates the fact—again long known in adult education—that an enthusiastic teacher and keen students can triumph over the most depressing environment. The capacity to improvise and invent to overcome difficulties have always been desirable qualities in teachers of adults.

It may be a long time before small villages in which only a few classes meet will obtain provision specially built to house them, but an interesting example of adaptation, which could become a model, is given by a teacher of dressmaking. She describes the upstairs of a house, consisting of three small bedrooms which have been adapted to meet her needs. One room contains sewing machines which stand on a long table, in the corner is a long mirror where garments are fitted when necessary. The second room is used for cutting out and contains two trestle tables and an ironing board. The third room she describes as for general sewing and teaching; there are three tables along three of the walls with a central open space and the other wall is covered entirely by a blackboard and a pin board.

The teaching situation is not only a matter of providing adequately equipped classrooms. Teachers need to feel that they belong to an organization and that help and advice are available when they need them. One teacher feels that she works in complete isolation and comments that the centre in which she works has no staff room and no facilities for meeting other teachers. But a number of other teachers write appreciatively of the helpfulness of their Principals. 'The full-time head of Centre', one writes,' can be contacted on any evening so, if any difficulties arise, there is someone to help solve them. This is undoubtedly one of the best places to work'. 'The building and the surroundings', writes another, 'are a great feature of our very progressive Institute, but these would count for little without a forward looking, co-operative Principal'. 'We have been fortunate in having two such men during my years of teaching. This, plus the addition this past year of a very pleasant and efficient secretary, ensures the smooth running of the school'.

The same teacher finds the tea break a valuable feature of the Institute's social life. 'I must confess that at first I thought this a bit of a nuisance, the bell always seemed to ring at an absorbing point in the lesson, but over the years the friendships formed, the encouragement to join other classes and the opportunity to discuss things with other tutors, to give and receive information and help, I now regard it as invaluable'.

Putting all the answers together one can see what these teachers regard as a satisfactory teaching situation. Their classes should meet in an adequately heated and lighted room, with sufficient space and all the special equipment they need. It should be in an institution which, in one way or the other, should be specially designed for adult education. It should have a Principal who is available when he is needed and is felt to be a driving and creative influence. There should be facilities for informal social life among teachers and students and the opportunity to meet other teachers seems particularly important. To want these things universally in adult and further education may seem extravagent, but all workers in this branch of education would agree that they are desirable. At the least the consciousness of our needs gives us an ideal towards which we should all work.

III. DOMESTIC AND WOMEN'S SUBJECTS

This group of subjects, dressmaking, millinery, embroidery, soft furnishing, cookery and cake decoration, is given the general title above because it consists of subjects important in relation to the home or of special interest to women. I have heard of cookery classes in which there are male students but generally the great majority taking these subjects are women. The biggest group of teachers were taking dressmaking classes.

While some of the teachers describe teaching conditions which they find very satisfactory almost the whole range of difficulties arising from bad physical circumstances and inadequate equipment appear. They include bad working surfaces which damage materials, not enough sewing machines, desks too small for adults, bad lighting, shortage of hat blocks, tables not large enough for the work to be done, an insufficient supply of good materials and lack of storage space.

The solution of many of these problems is beyond the power of the teachers and they have to manage as well as they can with what is available. One teacher refers to the need to carry a great deal of equipment about in her car. Much of it she obtains herself from London since it is not available locally. Another teacher has overcome the problem of supply of materials by buying in bulk and asking her students to pay by weekly instalments. She remarks, however, that new difficulties arise when students leave the area or cease attendance at classes because of illness.

The difficulties in teaching arise mainly from the mixture of students found in classes, old and young, experienced and inexperienced, adept and maladroit, sit side by side. One teacher remarks that getting three years experience is the first need. It is only at the end of this period of apprenticeship that a teacher feels that she is sure she will get classes and be able to keep them.

Other teachers comment on the difficulties met in starting a new class. In dressmaking it is necessary to hold the interest of members for three weeks while one is trying to ensure that every student has been started on making a garment. Another draws attention to the need to devise a satisfactory approach to her class, which requires that she should select processes to teach which are compatible with the age and proficiency of her students.

The mixture of students always presents a problem. It is particularly difficult where it is impossible to divide classes in accordance with the standards achieved by different groups and one teacher remarks that she has to take first, second and third year students in one class. Particular groups in the classes sometimes cause special concern: one teacher remarks on the difficulty of maintaining the interests of teenagers who, she says, require special attention or they are likely to leave the class after making one garment. Some-

times it is a type of student who is the problem, for example the 'inexperienced student who expects to become skilled overnight'.

Large classes present many difficulties. One teacher expresses them in arithmetical terms by pointing out that in teaching a subject where continued attention to the work of individual students is necessary the members of a class of twenty-five can be given only five minutes each during a single class meeting.

The variation in students is likely to increase rather than lessen once the class has started because students are rarely at the same stage in their individual work. This, plus the continued necessity to attend to individual needs, makes class teaching very difficult. One teacher estimates that she is unable to teach her class as a group for periods of more than ten minutes at a time.

In practical subjects of this kind, in fact, the chief tension from which the teacher suffers lies in the conflict between their needs as a group and the needs of the particular individuals who belong to it. The general qualities a teacher requires are summarized by one teacher as 'a good knowledge of the subject together with the ability to manage adults and adolescents in a tactful manner, and also firm leadership and skill as a teacher'. It is always necessary to get to know each individual student and to talk with each of them about the problems they encounter.

The most obvious teaching aim is to teach the skills necessary to practice a craft. But, surprisingly in some respects, the general range of aims was much wider, more imaginative and idealistic. All the teachers see the importance of helping their students to want and to try to achieve excellence.

This is expressed in a number of ways. The most frequent is to stress the desirability of obtaining high standards of work. The need to extend students knowledge of colour, shape and line, the need to aim at *couture* standards, the need to help students to pass from mere competence to professional expertise and the fact that through a craft an appreciation of beauty can be developed are features of the fundamental aim which are given.

Great emphasis is also placed on the importance of helping students to become original and independent. One teacher sees this as embracing the development of a sense of confidence and security, wide vision and sensitivity. A general widening of knowledge and an interest in latest fashion trends are mentioned as the background against which independent, original work may be expected to appear. One of the cookery teachers says that independence should be assumed as a starting point; her students she treats from the beginning as adult people with thoughts and ideas of their own. Another, writing more like a university extra-mural tutor than a teacher of cake decoration, says she wants her students to achieve an 'intellectual and volitional capacity leading to the development of independence, competence and self-reliance'.

Some teachers stress the economic value of the crafts they teach. A dressmaking teacher says she regards the need to help her students to dress more economically as a primary task and a cookery teacher that she wants hers to develop a keen interest in food values and to be able to produce well planned meals for their families.

Perhaps the most interesting fact about the teachers' answers, however, is evidence of an awareness of moral standards. One teacher says she aims at encouraging her students to develop a spirit of goodwill and a sense of responsibility towards others in the class and to the community as a whole and another that she believes membership of her classes helps her students to communicate more effectively with each other.

Further, most teachers remark on the need to develop a friendly social atmosphere in the class. Some say, quite truly, that this itself is a great aid to their teaching.

One would not expect anything in the nature of an exact statistical classification of students from an enquiry of this kind. On the other hand the general impression left by answers about the student composition of classes may be regarded as valuable. Its chief feature is of great diversity: as one teacher says her students are 'pensioners, professional women, middle-aged housewives looking for a creative hobby, young mothers who need to economise by making their own and their children's clothes, full-time students in a Technical College studying commerce or taking a pre-nursing course, and day release girls'. Another teacher mentions doctors' wives, a M.P.'s wife and a vicar's wife as being among her students. Another estimates that her students include sixty per cent who completed their education at the age of fourteen. One draws attention to differences in the composition of classes arising from the nature of the areas in which they are organized by saying that in a village class most are farmers' wives while in a town they are mainly professional women.

Some teachers comment on their students from the point of view of their quality as students. One dressmaking teacher classifies them as seventy-five per cent who are eager to learn, twenty per cent who just want to make a garment and five per cent who hope to have things made for them. Another remarks on the fact that her students are all either of average or above average intelligence. Another notes the scarcity of one type of student when she writes 'few students come from the lower income groups to whom a knowledge of dressmaking would be most beneficial'

A number of the difficulties which beset the beginner are mentioned and also a number which persist after the beginning stage has passed.

One teacher said that her chief difficulties when she began teaching were a lack of instruction and help from the authorities, a feeling that there was nobody interested in what she was doing, and a lack of information relating to books, the museum service and the equipment available.

Another said that at the beginning although she was qualified in her subject through passing craft examinations she had had no experience of teaching and found herself handicapped by extreme shyness when she had to speak. In due course she overcame this by learning teaching techniques and through the help and guidance of those whose job it was to supervise and observe her work.

Another found her chief difficulty in the fact that she began teaching in the place where she had lived for many years. Consequently she knew most of the students and found difficulty in establishing a satisfactory teacher-student relationship, in other words in achieving the necessary degree of authority. However this difficulty was overcome when her students realised the extent of her knowledge and experience in her craft.

A number of teachers describe types of students who have proved difficult. Sometimes these are the older students, because of their rigidity in ideas and consequent inability to learn. 'The older student who knows it all' is thus identified by one teacher, but apparently it is knowing it all rather than being older which is the main cause of trouble. For another teacher the difficult student is not given an age group, she is 'The awkward person, who would like to talk and argue and be stubborn, and thinks she knows it all'.

Students at the other end of the age scale may also be a difficulty. One teacher describes an early experience at some length and reflects on how she would deal with it now with the aid of her greater experience.

> 'My first teaching experience in Further Education was a class of day release girls who resented having to come back to school for one day a week. The room which was used as a dressmaking class room, was also used as a students' common room and the air was blue with cigarette smoke. I opened the windows, tried to look at the girls, and found a group engaged in styling one girl's hair, while another group was standing at the window waving at the boys. I don't know whether I ever overcame all the difficulties of that class or not, but I do know that I was successful in interesting some of the students in Further Education, because they are now voluntary students in one of my evening classes. I tried to overcome the unwillingness to learn by finding out their interests, and seeing that their chief interest was boys, we made clothes of a type which would draw the attention of the boys, such as youth dance clothes, holiday wear and other items of this kind'.

Another of these teachers, dealing with an unimaginative and unadventurous class, also found that she could overcome their resistance by provoking interest, she did this through extensive use of visual aids and by taking her students to see the work of other classes and to exhibitions of work in their field of study.

A number of teachers describe persisting difficulty in organizing their teaching time. One puts it in the form of a question; should

she teach the whole time or teach only part of the time, breaking her class up for the remainder into groups and visiting and talking to each group in turn? One teacher points out that the problem of time utilization is made more difficult by large classes. Thirty students, she says, is too many for class teaching and too many to give individual attention to in a two-hour period. She has tried breaking her large class into groups but has found that each group then urgently needs attention at the same time.

On the use of time, however, there were three useful practical hints. The first is that the teaching period should not be used continuously but should be broken up into sections. The second is that the teacher should be careful not to attempt too much in one lesson. The third is that thought should be given to the timing of demonstration and practical work. In other words plan the use of your time, what you aim to do in it, and how you will do it in relation to the particular class with which you have to deal.

Another teacher explains a problem found in all types of adult education—it is well known in University and W.E.A. classes—that of integrating the class. She said it is necessary to choose work suitable for both young and old, but sufficiently advanced to be able to hold their interest.

Various teachers refer to difficulties arising from unsatisfactory meeting places and insufficiency of equipment, and all say that in spite of them, given adaptability and the right spirit in the teacher, creative work can be achieved. One describes poor equipment, bad lighting and a discouraging meeting place and says that they can be forgotten, given 'a sense of humour and great enthusiasm'. Another illustrates adaptability by describing how blackboards can be converted into effective screens.

Finally how does the teacher herself make progress? She learns from experience and in some way obtains guidance and help from other people. But she needs to grow not only in her command of teaching techniques but also in her understanding of her subject. 'I found', wrote one teacher, 'that by carrying on with more study myself and taking further examinations I could tackle my own problems more easily'. She is working for the City and Guilds Teacher's Certificate and says that after giving assessed teaching lessons feels that she can cope with most of the difficulties she meets in class.

The first evidence teachers look for that their teaching is producing results is the standard of work of their students. Since one cannot learn a craft without practising it the students regularly produce articles which demonstrate the progress they are making. The points the teachers note are increasingly careful attention to detail, the growth of the ability to handle more advanced materials and the growth of discernment in the choice of patterns, materials and accessories.

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In addition there is the development of greater confidence and independence, to which reference has already been made. The garments the students make become more individual and they will make them at home and then bring them to the class to show their fellow students. They also reach a stage at which they will help other students in effecting processes which formerly they were not able to manage. One teacher mentions another convincing item of evidence that progress is being made, that news will arrive of praise for the quality of the work of their students by people who do not belong to the class. Then at the end of the educational year many Institutes have an Open Day at which the work of students in classes is exhibited; this provides a public demonstration of the skills they have acquired.

Other evidence is also regarded as important. One is what is called 'class atmosphere'. It is rather intangible but the teacher, always sensitive to what is happening, is strongly aware of it. All the teachers believe that it is desirable to make their classes into what they call 'happy, working groups'. One teacher says she can sense the attitude of her students and decide if they are responding to her teaching and her aims. She also observes the growth of a stronger ability and willingness for self-criticism, both in her class as a group and in the individuals of which it is composed.

More tangible are facts about attendances. If they are maintained teachers feel that they are succeeding, if they fall away they believe they are failing. Success is also indicated by the recruitment of new students—this means that the teacher has acquired a public reputation as a good teacher and that her students are speaking with enthusiasm of the work they are doing under her guidance. A teacher who reaches this position needs no other kind of publicity.

Another and obvious sign of success lies in students taking City and Guild examinations. But the success is in fact achieved earlier than this, in the decision of the students to work for the examinations. This means that a new stage in their determination to learn and their confidence to achieve a better standard has appeared.

Success may also be observed when students put their work on show. One teacher writes of a successful mannequin parade by her students for the local branch of the Townswomen's Guild, others of displays of work at Open Days and at Exhibitions. One quotes a comment made by a visitor looking at her students' work in an Exhibition: 'It looks like a shop window'.

Approaching weddings often stir students into greater intensity of effort and numerous cases are recorded of brides' and bridesmaids' dresses made as a result of the skills learnt in class. A similar but more powerful demonstration of success was provided for a teacher when she went to a town social function and met five of her students wearing elegant evening gowns she knew they had made themselves.

Teachers of crafts often—if not always—are practising a kind of occupational therapy. Even to persuade normal women that they

have the ability to achieve a level of skill they initially believe impossible is an illustration of this. But often the therapy goes deeper. One teacher tells the story of a recently widowed woman whose re-adjustment to her changed condition of life was enormously eased by joining a dressmaking class. She soon showed that she had more than normal ability and is now working to pass examinations in order that she can take up teaching herself. Another teacher tells the story of a student badly affected by a nervous complaint who persisted in her attempts to learn and is now not only very proficient but also notably better in health.

The failures recorded are mainly of a general kind. Nearly every one of these teachers feels deeply the loss of students, even when they are of the type who are not making much progress. Many record difficulties with the type of student who refuses to attempt to progress beyond the early stages. One dressmaking teacher comments sadly that the worst experience she ever has is provided by the obstinate student who 'insists on wearing her own mistakes'. Another remarks on the difficulty of teaching some of her older students but, again, teenagers can prove just as difficult. One teacher says that they have a general characteristic, they want to get on with their work so quickly that they cannot wait to be taught.

IV. FOREIGN LANGUAGES

Five of the teachers providing statements teach a foreign language, four German and the other Spanish. One of those who teaches German has also had experience in teaching French.

All refer to the same range of difficulties. One of them is a lack of basic education among their students. Many have left school at the minimum school leaving age and have never attempted to learn a foreign language before. Many are seriously deficient in their knowledge of English grammar—one teacher comments that she has had students who did not know the nature of a verb.

All the teachers say that many of their students are quickly discouraged, having failed to realise how much hard work is involved in learning a language, and drop out of their class at an early stage. In addition the classes are very mixed in ability and knowledge. This is accentuated after a few lessons because of differences in the ability to learn. Consequently the teachers have a difficult problem of dealing with students mixed in relation to educational background, perseverance and ability to learn. Classes may also be mixed in their motives for wanting to learn a foreign language, one teacher describes a class mainly consisting of people who want to learn German for holiday use but with a minority who want to be able to read technical books and articles. One teacher comments that the position is worsened by the practice by many students of repeating the first year course, which is very discouraging for their classmates who are beginners. All the teachers mention difficulties in teaching pronunciation and find students who are too shy to speak very trying. But they also discover that while their students are anxious to learn to converse in a foreign language they do not like having to learn grammar and vocabulary.

One teacher says that she thinks a two-hour period once a week is unsatisfactory and that she would prefer two one-hour periods, but she does not think she could persuade her students to agree to this.

The teaching aims of the teacher are obviously determined largely by the nature of the motives of their students. They are occupied largely in trying to secure the ability to use the language in simple conversation. Holidays abroad and tourist needs dominate their considerations. One says he tries to achieve confident and fluent conversational power. One mentions the possibility that her students may wish to proceed to the level at which an elementary examination may be taken. Another goes beyond considering holiday needs and hopes that he may induce his students to make language study into a hobby. Only in one case does the need to learn to read appear, the class already mentioned which contained a number of students who wished to understand technical German.

Three of the teachers mention trying to develop interest beyond learning a language to a simple level. One says he tries to widen the

horizons of his students by describing the way of life of the German speaking peoples. Another attempts to secure the same kind of result but calls it achieving a background knowledge of foreign countries. The third encourages her students to obtain correspondents abroad in order that it will help them in reading and writing as well as extend their background knowledge.

The students who attend language classes are said to belong to all stages of the age range from sixteen to sixty-five. They are classified as social types and according to the nature of their interest in language study.

The types include recent school leavers who are said to want to learn quickly and who will only work hard if the teacher manages to capture and hold their interest, younger mothers who wish to be able to help their children in their school work, older mothers who are trying to use their leisure in a constructive way, elderly people who may be fighting against a decline in their learning ability, lonely single people and widows and widowers who join classes for companionship as well as to learn, and professional people of various kinds who learn languages as a form of mental relaxation.

Classified according to the nature of interest there are the students who want enough of a foreign language to be able to use it on holiday, those for whom it has some significance in relation to their work, a minority who have the ability if the opportunity is given to develop real mastery, and those for whom the social life of the class is more important than the learning which goes on in it.

Among the difficulties described by the teachers, particularly in the early stages of their experience, a number were a result of their own mistakes. Thus trying to teach too quickly, choosing an unsatisfactory text book, failure to realise towards the end of a lesson that the students were tiring, and talking too much and not securing sufficient student participation were mentioned. One teacher writes:

> 'I was very nervous at first, having had very little experience of class teaching. At the first class eight years ago I had my notes in front of me, but *could not start*! Also I found it difficult then to look round the group, as I would catch one student's eyes and find myself unable to "disengage"! Later when I realised that some of my students were even more nervous than I was, the problem was solved for me, as I was then far too busy encouraging them and trying to give them a little confidence, to think about myself.
>
> 'I know that in the early days I tried to teach them far too much in each session, and that excessive zeal prevented me from assessing when the students were tired or had perhaps not thoroughly understood what they had been taught. Probably in those days I talked too much, instead of encouraging group activity and letting them have their say in, for instance, role playing. They often forget their tiredness when they play Bingo in German, or sing German songs or carols'.

A different kind of difficulty is that of assessing the standard of education of students at an early stage in the life of a class. Another is the reticence of students to speak and, particularly with older students, a reluctance to accept modern methods of oral work. One teacher mentions that she has had numerous cases of deaf or hard of hearing students and that she has never found a satisfactory way of overcoming this difficulty. Finally the absence of opportunity to meet other teachers of languages is mentioned and this teacher expresses her gratitude for the help she has had recently through the arrangement of training courses and conferences.

Some of the difficulties—as has been shown—are overcome, or partly overcome, just by realising what they are, for example, a teacher who knows that she has been trying to move too quickly for her students or is talking too much immediately begins to correct these mistakes. The usefulness of teaching in small stages is also mentioned by another teacher. He not only does this but takes care to introduce questions about what he has taught at the next stage. He also watches his students, without making this obvious, to help him to decide if he has presented his material clearly enough and if any of them have failed to follow and understand. In a general way these practices emphasize the importance of planning and of the need for great attention to detail, not only in preparation but also in the actual experience of class work. The value of extra-class work, such as providing students with copies of illustrated magazines and taking them to art exhibitions where a knowledge of the language they are learning has significance, is mentioned. Finally one teacher —but I have no doubt all would agree—says how important it is to develop a friendly atmosphere in the class, extremely valuable in teaching a subject where students have to perform publicly and are sure to make many mistakes.

The respects in which the teachers decide if their teaching is effective include those which would be expected, the level of attendances maintained and the continuance of study into second and third years, the assessing of students' reading and conversational powers, students' performance with the written texts they are set and the quality of the homework they produce, and their readiness to enter for examinations and the results they achieve. More original points are noting the kind of questions asked at the beginning of each lesson, since this shows if the students have been thinking about the subject during the week—this suggests that it might be generally a useful practice to begin every class meeting with a short discussion. What happens at the end of a class meeting is also significant; if the students show no hurry to disperse, if they wish to sing another song or to keep conversation going, it means that both interest and pleasure from attending the class have been obtained. One teacher also mentions that on a few occasions he has managed to take to his class native speakers of the language he teaches and the ability of his students to join in conversation with the visitor is a most valuable aid in deciding what progress they have made. Another

teacher makes a general point about success on which all teachers might meditate: 'I had no occasion when I could say I was highly pleased with anything or anybody'. The question might be asked if this is evidence of virtue—the refusal to be satisfied with such standards as are achieved—or of a strong measure of misanthropy?

As one would expect more examples of success are given than of failure. Failure can be routine, unsatisfactory performance in one of the many ways in which this is possible from a student. The recurrent failure which most of these teachers feel most deeply is losing their students, this means that they have failed to interest them sufficiently and to achieve adequate communication.

A more unusual but group failure was recorded by one teacher. She had a class which consisted of the entire working staff of a factory, from the bosses down to the apprentices. Attendance was compulsory and, as she says, 'there was a heavy cloud of constraint through which I never managed to break'. This may be regarded as negative testimony to the importance of voluntary attendance.

Successes included two men aged seventy-one and seventy-three respectively who passed 'O' level German, a French woman student who obtained ninety-three per cent in German and was awarded a special language prize, an old lady of eighty who never missed a class meeting, a man of thirty-five who gained admittance to Hull University. Two pairs of husbands and wives also entered the picture. One pair practised their language at home and made remarkable progress and the other pair found themselves on holiday in an Austrian village where nobody spoke English but found they could manage quite well.

In concluding this section on foreign languages it should be noted that all these teachers worked in small, sometimes rural, communities. Classes therefore could not be large and could not be offered in grades, or in relation to the main source of interest of students. Therefore they present difficulties for teachers which are less likely in larger urban areas.

V. CHORAL MUSIC, SPEECH, DRAMATIC ART

The teaching aims of the group of Choral Music tutors included:

(1) setting a standard of performance which the students could be expected to attain:

(2) teaching them as collective units since choral music depends on a collective activity:

(3) teaching them tone, diction and note values:

(4) the promotion of centres of good music and cultural values:

(5) the promotion of enjoyment through music:

(6) increasing the understanding of good music.

The teacher of Speech and Dramatic Art aims at improving his students' control over their voices and increasing their range and flexibility of expression. Through this students increase their ability to communicate. In Drama the aims are to increase the students' understanding of the art of the theatre, of the technicalities of production, of the nature of character, and to improve control and rhythms in the movements of the body.

The problems of teaching vary with the size of classes, differences in age composition and the balance of the sexes. Recruiting male voices for choral work is a difficulty which frequently limits the choice of music which may be studied. Among the differences between students the most serious are those in musical and vocal ability. One teacher describes a type of student as being 'with advanced ideas and no ability'. The large number of students who cannot read music always present a problem in the early stages and the need to achieve good team effort always requires a great deal of thought. Widely mixed groups, in particular, are difficult to persuade to think alike. Teaching students to achieve good pitch and a sense of musical harmony is essential before progress can be made. Students without good voices need special attention. All students must be encouraged to realise that success depends on the amount of practice they put in between lessons.

One difficulty in choral music is the lack of suitable adult music in schools, one teacher overcame this by raising the money from his students to buy what was wanted. Another difficulty ('A rather interesting fact', writes the teacher who mentions it) is that when students were asked to listen to their neighbours as well as themselves they found it hard to achieve. The same teacher found it difficult to get her students to sing *pianissimo* but discovered that asking them to sing the word 'hush' proved to be the necessary corrective. Another teacher remarks on failure to provide textbooks and the absence of local publicity, which he had to pay for himself.

The teacher of Dramatic Art may be quoted:

'*Difficulties.* First major obstacle is self-consciousness. Youngsters inclined to be giggly and embarrassed in front of opposite

sex and elders. Older students often more serious but find it harder to relax. Initially concentration is possible only for limited periods. As the group get to know each other, the self-consciousness gets less, so improvisations are planned to break up "cliques" and to integrate class members. Group improvisations and exercises are done first, so that no one student is put in the limelight. The teacher will be aware when the students are ready to do more alone—they begin to elaborate unconsciously within their groups—some to take a more prominent position, others fade out of the picture. An improvisation on a different theme may encourage other members to take on a leading role. Informality is the keynote of the classes, yet the teacher must be able to keep a firm hand on the class, and guide the lessons into shape so that the improvisation becomes a finished creation'.

The students who attend these classes are of all age groups, varied occupations, and mixed in ability. The teacher of drama draws attention to the fact that this diversity is a help to him. Another teacher remarks on local variations within the general pattern when she writes 'This grouping of ages could be quite different in another village and also it might be that there were more men and less ladies in one village interested in choral music'.

All the teachers say that as a result of experience they can tell when the work of a class is going well and when it is not. The readiness of students to discuss is a good guide, they will not only explain their difficulties but also say when they feel that a difficulty has been overcome. One teacher of choral music makes regular tape recordings and is therefore able to compare the work of his class at different stages and also to demonstrate to his students what progress they have made. The drama teacher says that a guide is the evidence that the students are concentrating well on improvisations; he knows from experience that sometimes if they are done poorly it is wise to abandon them and turn to something else.

As far as success and failure are concerned it may be said that the statements show that all the classes described have been a success from the beginning, since their record is one of continued enthusiasm and improved performance. In choral music special examples of success are the concerts that are given, sometimes raising good sums of money for charity. One teacher has found her chief successes among the elderly, she remarks that success is demonstrated 'when elderly people say a life-time's ambition has been achieved by joining an Evening Institute class, lack of opportunity and circumstances prevented this in their youth'. She continues by referring to 'the zest which retired folk show in starting to meet half an hour before a class is due to start and the second lease of life which is apparent as the real pleasures in music and drama are developed—choirs for the older people are a complete revelation: their potential is enormous and much latent ability finds a flowering'. Another interesting point is made by the drama tutor, who remarks

that 'a class very soon forms a "group sensitivity" and acquires a particular nature of its own, and each group of people making up a class will create a different group feeling'. Another teacher finds the most convincing evidence of success in the ability of students to keep to a date line for learning to sing a particular piece, failure comes when the students dislike one of the songs she gets them to practise.

VI. DANCING AND KEEP-FIT

Two separate and contrasting aims appear in these classes. A teacher of traditional dancing has a cultural aim, he wishes to promote an interest in traditional dance and English folklore and keep alive the work done by Cecil Sharp*. On the other hand the teachers of keep-fit and movement to music emphasize the health and well-being aspects of their subjects. They aim at improving physical efficiency, nobility, posture and poise and say that their teaching promotes confidence and a sense of well-being.

One of the keep-fit classes was for ladies only, the other was mixed but with the ladies in a majority. The teacher of traditional dancing would like his class to be more mixed as he says his special problem is that the females outnumber the males. Again the remark is made that teenage students are not reliable but, in contrast, frequently the young women who marry do not leave the class but become more reliable in their attendance.

Difficulties consist of insufficient space for the class, unsuitable music, and (in the case of the teaching of dancing) working from unsatisfactory books. These difficulties are overcome by conscientious and additional work by the teachers—who have to devise new exercises or dances in consultation with their pianists. The teacher of movement to music says she notes music she hears on radio and television, then buys it and arranges for her pianist to make a tape recording. She mentions that one of her early difficulties lay in learning how to treat adults: 'Being unable to order them like children, but having to suggest the instruction in such a way as to command their respect and attention'. Apparently, and surprisingly, one of the keep-fit teachers sets her students written work and says that she finds this a great help in her discussions with the class.

In all these classes the largest group consists of housewives; 'Housewives looking for a social evening, as well as a way to get fitter and slimmer' says the teacher of movement to music.

The teachers are more or less unanimous in saying that they know their teaching is effective because of improved performance by their students. The students also report that they feel fitter, even to the extent, according to one teacher, that they 'express delight that they no longer have aches and pains after going jobs like decorating ceilings, potato-picking, etc.'.

Success lies really in overcoming difficulties and one of the chief difficulties is that at the beginning students are shy and lack belief in their ability to learn. All the teachers are able to explain how they overcome this diffidence and move towards confidence, sometimes ending with some kind of public demonstration or performance. One teacher records a type of failure in a way that I think is a great credit to her:

* The leader of the modern English folk-music revival.

'I regret that on the few occasions I have tried to introduce free expression to music in the sessions the students seem far too self-conscious and inhibited to get very much out of it. They all prefer to be given a 'set' exercise to carry out. This may be my fault although I have had good results using this method with younger people. It is likely that it is simply because these people have never had the opportunity to attempt to express themselves freely to music before now. Some of their past work seems to have been based largely on dance steps rather than large body movements'.

This, in fact, means that she is trying to get her students to think and feel differently in relation to music.

VII. PHYSICAL EDUCATION AND SPORTS

A different method of reporting this group of teachers seems necessary. One teaches general physical education, one golf, one Rugby League and one fishing. Obviously their statements can hardly be given in a general summary. I begin, therefore, with the Physical Education teacher and then pass on to the others.

The Physical Education teacher is a full-time specialist. He is really engaged in pioneer work in Youth Clubs and says that whenever he has formed an effective group he passes it on to a Further Education teacher. His range of activities includes Trampolining, Weight Training, Basketball, Athletic Training, Five-a-side Football and Volleyball.

Because he teaches in a secondary school he sees a connection between the work he does in the day time and that he does in the evening. 'Obviously', he writes, 'my aim in adult education is to carry on, probably in more specialized groups, the interest that has been kindled at school'. He finds enjoyment the chief of his aims, it is, he says, 'that the participants should feel they have been purposefully involved and physically satisfied'. He thinks the social aspects of Physical Education are also important.

His students vary from those who are only interested in maintaining and improving physical fitness to those who are training for competitive performance. One great difficulty he meets lies in the poor facilities which are often all that is available for him. Sometimes the poor facilities are linked with large numbers of students. Where good facilities are provided a wide range of activities may be organized. Kit is also a problem, for example in judo and fencing. Again he emphasizes the importance of the right approach to adults. 'Initially', he writes, 'class contact can prove to be a problem, particularly after teaching young children. It requires quite an adjustment of attitude. First of all you have to be "accepted". This can be achieved by a lively but sincere manner and a complete command of the subject you are teaching. The class must feel that you have much to offer them and that you are "approachable".'

If you bore your students, he says, they soon let you know, either by open remonstration or by not turning up for the next session. He mentions that at some of his classes he would not dare to be late because he would be told off 'in no uncertain terms'. Often he has to curb enthusiasm because it may be dangerous. While he reports that his classes have grown in size he feels that bigger attempts should be made to get more of the public involved in Further Education.

The teacher of Rugby League takes a class one evening a week. All his students are teenagers and attendance at the class has encouraged them to form a Junior Rugby League team. Most aim at taking up the sport professionally.

A difficulty is that the students come from a wide area and it is only as a result of their enthusiasm that good and regular attendances are now achieved. He feels that the best proof of the success of his teaching is that the team, although playing in its first season, has won a Junior Cup. In addition their games are now visited by scouts from senior clubs. Whether or not any of his students succeed in their ambition to become professionals he thinks that all are benefiting from increased physical fitness.

The teacher of Golf has a class which consists seventy per cent of men and thirty per cent of women, all over thirty years of age. He thinks there are too many and believes that he could obtain better results with not more than twelve.

His aims are to develop a methodically repeating golf action in each student and to encourage confidence in ability to play the game. He says he hopes 'to develop a champion' and also 'to enable the average golfer to improve'.

While individual attention is always important he feels that at the beginning he devoted too much time to group teaching, with lectures and note taking. Failure he finds when his students attend for a year and then do not achieve an official handicap, success lies in a reduction in his pupils' handicaps when they win competitions. He is able not only to observe the progress of his students but receives reports of their performances on the course.

The teacher of Fishing has his students indoors in the winter, building rods, making tackle and tying artificial flies. In the summer they work in the playing fields, learning to cast, the basic overhead cast for beginners, the roll cast, spey and double haul for the more advanced, and finally target practice. In the winter his chief problem is the unsatisfactory lighting of the classroom and in the summer the absence of water, since dry land casting is a poor substitute.

His students are of both sexes and all ages from fourteen to seventy. The greatest difficulty he experiences is that new students enrol half way through a class session. He has overcome this by dividing the class into two and placing the newer students in the hands of those more advanced.

Although he is engaged with a sport he is really teaching a craft. He aims at getting from his students a beautifully made rod or a well-tied fly and a perfect cast. He feels that he learns as much from his students as they do from him. Altogether a happy band, 'a team of fly casters I'm proud of'.

VIII. ART AND PHOTOGRAPHY

The two teachers of art are dealt with first.

They aim at teaching their students the principles of drawing and painting and the use of various media, and at developing originality, a sense of adventure, greater visual awareness and a broader outlook.

One teacher conducts two classes, originally joined by about sixty students. The number has decreased, partly as a result of the distances they have to travel to get to the class. Both teachers have groups of students very mixed in age, occupation and sex. One says his students are mainly housewives but there are some older men and some teenagers. He remarks that several teenagers have fallen out as a result of becoming involved in other activities. Some of his students plan to take 'O' level Art, others believe their studies will help them in such work as window dressing, hair dressing and lettering.

The usual difficulties of teaching very mixed groups beset them. One also says he has difficulties arising from the irregular attendance of some members: this causes them to miss vitally important talks and demonstrations. The other tutor complains of a lack of storage facilities and says all the work of students has to be carried to and from the class, which prevents them from undertaking large scale work, collages and mosaics. It also means that necessary reference material, books, pictures, objects for still life and drapes, are not readily available. The expense of materials is another difficulty; one teacher suggests it might be overcome by bulk purchase.

Both teachers have the problem of changing their students' conceptions of art. One says that he has to convince them at the beginning that painting does not merely mean producing nice scenes like coloured photographs. Connected with this is a technical problem, that of training the eye to see properly and the hand to interpret what has been seen. A great deal of time has to be devoted to individual tuition, because of the differences of ability at the beginning and differences in the rate of progress of students as the class proceeds. One teacher says he himself could do with some tuition because he has found it difficult to get into an appropriate refresher course.

The teachers find the chief evidence of their effectiveness in the progressive improvement of their students' work, not only in the improved command of the technicalities of painting but in a more subtle appreciation of colour and a willingness to experiment. Both stress the importance of a growth of a greater awareness and sensibility. Liveliness in class is another indication of success, students co-operate with each other to overcome problems, help in arrangements for group work, and so on. The movement towards abstract or collage is a sign that students are being emancipated from their early hesitations.

Examples of success are students who have had work accepted for exhibitions, sometimes with the result that they have sold pictures. One student is mentioned as having had a picture published in a national magazine. General involvement in other artistic activities is also a sign that the class is affecting behaviour in a satisfactory way. Two types of students who fail are mentioned: (1) those who attend classes for a considerable time but make no real progress and, (2) those who arrive with big ideas of what they intend to do but end by dropping out of the course.

The teacher of amateur photography takes only one class. His students are mainly skilled craftsmen and tradesmen of above average intelligence in the thirty to forty age group.

The teacher aims at presenting an entertaining and instructive evening each week that assists each student to get the best possible results from his hobby. The major problem in teaching is that since photography is a non-vocational subject not taught in school there is a serious shortage of satisfactory published material for students to use. The teacher also suffers from insufficient supplies of the photographic chemicals and materials needed for practical demonstrations. He has partly overcome these difficulties by organising his students into a Camera Club, which is able to obtain material from the major commercial photographic concerns. There is also a shortage of lock-up storage space for bulky equipment, which means that it has to be carried to and from the class each week.

To help himself to decide if his teaching is effective the teacher arranges periodical print exhibitions and slide shows of his students' work. His class also organises an annual exhibition of prints and colour slides open to the local public.

IX. WOODWORK AND POTTERY

The questions were answered by one teacher of each of these subjects. Both have mixed classes consisting of students of each sex who vary in age from teenagers to retired people. Both have students who commenced the craft at school and wish to continue learning it and also students who are at the beginning. Both seem to be reasonably well placed as far as teaching rooms and equipment are concerned, but both have numerous problems. Beyond these statements it is impossible to generalize.

The woodwork teacher says a considerable number of his students want to make things to help to furnish their homes. Of these some are actuated by the drive to save money but this seems to be less true than was the case a few years ago. The teacher remarks that many of his students could not explain their own motives for joining his classes. He feels that there is a growing interest in the design and quality of articles and a wish by students to become more individual in their choices.

His dominant teaching aim he thinks to be simple, he wants his students to get from craftwork the pleasure and satisfaction which he himself has always obtained. He writes: 'Obviously the necessary techniques must be taught but these are simply the means to an end; the involvement in, and the ability to succeed in the working-out of some practical and/or aesthetic problem through a craft'. To achieve this a student needs a sound knowledge of materials and techniques, a critical eye, and a dislike of shoddy things.

The difficulties of teaching woodwork under evening class conditions are:—

(1) It is a craft which requires the development of manual skills and these take a long time to develop in a class which meets for only two hours each week. Some of the tools which have to be introduced at an early stage, for example the saw and the plane, are among the most difficult to use with competence. Women students present a special difficulty because frequently they do not have the physical strength to undertake work with prepared timber of special type and weight.

(2) Classes tend to be mixed in relation to the length of their membership, beginners work side by side with those in their second year. Group teaching is very difficult with a practical subject like woodwork. Whatever group or class teaching is arranged it has to be supplemented by a good deal of individual teaching. Often a whole variety of different operations are in progress and the teacher can attend to only one student at a time. Students have to wait their turn and are supplied with reading material to use until it comes.

(3) Timber supplies present numerous difficulties. Students often have to wait for what they want and often have to be persuaded to do something different until their needs are met.

How he decides if his teaching is effective is dealt with in the following paragraph:

'There is the finished product from which improvement can be visibly judged; there is the attitude of the student to his work—whether he is enthusiastic, whether he tackles a new job with confidence, whether he is able to apply his knowledge to the solution of a given problem, whether he is becoming more discerning in points of design and of choice of timber and finish and whether his thoughts for his next piece of work are more ambitious than the last one and last, but not least, whether he seems at ease in the class. To decide how far one is succeeding in "getting over" to a student one's deeper aims in teaching craft is another matter. Probably the average length of time a student attends classes is in the region of three years. This is a short time in the development of craftsmanship and the qualities which attend it. The ultimate effect and influence of a teacher's efforts can seldom, if ever, be assessed. Nevertheless, there can be the odd pointer now and then; occasionally a student who has attended for two or three years and then left, returns after a few years. One would hope to find that he is a better craftsman than when he left—not because he has followed the craft somewhere else, but because what he learnt in the classes has made him more conscious of the things around him, of their value and "rightness" in the intervening years and so he returns with a more mature and deeper feeling for the craft and a keener sense of discrimination'.

The teacher of pottery remarks that he has some students who come for a kind of occupational therapy—they achieve little materially but membership of the class appears to do them a great deal of good. Others come who just want to make a pot to take home. He thinks that he manages to influence them a little in the appreciation of good design.

His class is well housed but lacks sufficient kiln space. 'It is disappointing for students to come week after week and find their pots not fired'. The firing is one of the main problems he meets and causes him to have to visit the centre where his class meets several times each week, in spite of the fact that the school caretaker gives invaluable help, which includes switching on the kiln at 6.30 a.m.

Generally all the signs point to his class being a continuing success; sixty-five per cent of his students rejoin it each year and there is a waiting list. But he admits he has had his failures, usually with individuals who try pottery and discover they don't like it. Once he had a total group failure: 'It was Christmas and I suggested each member might make part of a Crib scene, which, when completed, could perhaps be displayed in the School entrance. Whether this was too reminiscent of school ventures, or whether the prospect or taking home a long Ox or some such didn't appeal to them, I can only guess; for no one showed much enthusiasm and I abandoned it. Was it my fault for not having aroused any group enthusiasm, or is it not possible to interest older people in ventures of this kind?'

He ends his paper with a reflection on the relations between himself as teacher and his students. 'People come to adult recreational classes because they enjoy coming. Nothing compels them to come and many things compete for their leisure, not least, a warm fire on a bitter winter night and the "Telly". If you, the teacher, can arrive punctually, look pleased to see them, instruct and interest them and send them home mentally refreshed (even if worn out, quite a different thing!) you are doing a worth-while job and gaining for yourself much besides'.

X. CAR MAINTENANCE

The two teachers of this subject from whom replies were received had the simple aim of helping their students to keep their cars running efficiently on the road without having to pay garage bills. They teach them to service their own cars, to diagnose faults and to carry out running repairs. There is no reference to group spirit or to the need to achieve a friendly atmosphere. One might sum it all up by saying that in these classes 'the car's the thing'.

Both teachers complain about the shortage of teaching aids. Spares are insufficient in quantity and have to be obtained by borrowing from employers and friends. Cutaway drawings and diagrams are not provided by the authorities but may be obtained from the manufacturers of various makes of cars. But, as one remarks, 'students would rather look at the actual parts than at a drawing and learn much more quickly as a result'.

The students are mainly men and belong to all age groups. One teacher has a number of women students but the other has had only one during the last two years and she discontinued her attendance because the male preponderance was too overwhelming for her.

Teaching car maintenance is not all exposition and instruction by the teacher. Discussion plays an important part. One teacher writes that 'through group discussions I have been able to formulate a syllabus that meets the requirements of students that attend my courses'. Effectiveness in teaching is indicated by the interest of students and consequent good and regular attendance. The number of questions asked is one guide and another is the growth of students' ability to explain points about cars and to undertake their own repairs. One teacher questions his students and the answers he gets help him to decide if they are grasping his lessons. Success is demonstrated by the regret expressed when a class comes to an end and by the desire of students for follow-up classes.

Both teachers know that they must develop in their students the ability to work for themselves. One expresses this by saying that 'the main thing which strikes me is that the teacher should not try to force a student to make a decision, but should try to help him to think it out and make the decision on the repair or adjustment needed himself. This helps him to use some of the knowledge he has given'.

XI. COMMERCIAL ARTS

These are, in fact, Shorthand and Typing. There were answers, long and interesting, from three teachers.

All aim at teaching Shorthand and/or Typing with maximum efficiency, to help their students to make progress and to pass their examinations. But, perhaps surprisingly in view of their subjects, they hav wider aims as well. They want to help their students to develop confidence and a sense of achievement. They try to promote a friendly atmosphere in their classes; as a result of their experience as teachers they have developed a strong belief in the general importance and value of Further Education. One writes, expressing a view which corresponds with that of the others, 'I realise now the important part Further Education can and must play in teaching people how to use their time—how to make leisure absorbing through learning one of the many subjects covered by the Institute'.

A group of students which appears to be very important is that of married women who are re-conditioning themselves to take up employment again. They prove to be very good students who work hard and concentrate on their tasks. In addition there are the teenage girls who have recently left school; frequently they are a problem because they have taken up clerical work as an occupation because they are not qualified to do anything else. But there are also the advanced students with a number of G.C.E.'s, who are moved by ambition and see a future in which they are first class secretaries, perhaps in jobs abroad.

The problems of which these teachers write are those connected with teaching their subjects and the technical matters connected with their job. 'Throughout the different stages in Shorthand', one writes, 'drill and repetition is the theme. Practice of shorthand writing must become eventually a "motor memory" situated in the fingers'. She follows with a set of rules:

Make the subject stimulating.
Keep students' interest.
Prevent boredom.
Increase speed.
Encourage competition.
Build up confidence.
End by leaving the student anticipating the next lesson.

The typing teacher says no beginner should be allowed on a lettered typewriter until she has mastered the keyboard, she should begin on a typewriter without letters (as an amateur typist with years of experience this idea staggers me although I can see the point of it). Proper typists' chairs should be provided instead of ordinary wooden chairs.

Some of the difficulties have been a result of the teachers own mistakes. They may be listed.

1. *Being afraid of the class.* This made for hesitant teaching: absorption in the subject was the cure.
2. *Trying too hard.* Keeping the students hard at it and missing out the fun. Keeping to a rigid timetable.
3. *Too strict with students.* This reduced attendances. A more relaxed attitude secured better work and more enthusiasm and voluntary requests for test papers.

On the positive side these teachers discovered things to do as well as things that were wrong.

1. *Keep the class together.* This is a difficulty since some students move ahead while others fall behind but the tutor must keep them together as a group. The vital relationship for each student is with her teacher.
2. *Develop a sense of humour.* This creates a bond between teacher and students.
3. *Turn mistakes to advantage.* One teacher says that initially she was afraid of making mistakes, now she sometimes makes them deliberately because she knows her students will bring them to her attention.

All three teachers prepare students for examinations and it is the results which are the main guide to them in assessing the quality of their own teaching. One remarks that it is disappointing when an apparently good student fails and thinks it would be useful if teachers could be told the causes of failure. Because the students are working for examinations they do regular homework and periodic revision exercises.

XII. CONCLUSIONS

I have emerged from writing this summary of the statements of the forty-four part-time teachers with a feeling towards them that I can only describe as admiration. It seems to me that as a body of teachers they must be regarded as dedicated to their responsibilities.

One finds in them the same kind of devotion to their subjects that characterises teachers from universities and other institutions of higher education. They seem to be inspired by the idea of excellence, they want to help their students to achieve standards of skill and efficiency of the highest kind. Beyond this they want them to use their imagination and to be adventurous and original. They are devoted not only to their subjects but also to their students, in general caring about them not as collections of people who constitute particular classes but as individuals, with their own possibilities and difficulties. Frequently they say things which show that they know that through their studies students may achieve something greater than competence, or even excellence, in a few fields of activity; a better balance in living and a deeper insight into the qualitative aspects of life.

In addition—and I confess to being surprised to find this in teachers of practical subjects—they are strongly affected by a kind of social idealism. They want to help ordinary people to enrich their lives and they have developed a consciousness of the social significance of Further Education. For them the Further Education Institute is a place of comradeship as well as of endeavour, they see it as a necessary community institution.

Almost everyone of them says that as a result of their experience in teaching they have gained a 'new liking for people'; one says that 'an interest in other people is a very interesting and varying education in itself', another that 'the students teach me something every lesson', another that she sees her students 'as partners in study', another that 'goodwill and fellowship' are among the most important of teaching aids. Saying 'Away with the neat rows of desks' another stresses the importance of a relaxed, informal situation in the classroom. Another, but this time expressing a view which appears numerous times, has a strongly favourable word to say for the older student and says that one of the most moving factors of her work is 'the eagerness of the hard core of students (especially the middle-aged ones) for knowledge'.

On the basis of the evidence supplied by this group of teachers I think it is safe to say that the expansion of Further Education in recent years has released a flood of creative energy among its teachers and students. Much still remains to be done but the people are there, the idealism is there, and the energy is there. The Local Education Authorities have a firm foundation on which they can build in the future.

I cannot do better than end with two quotations from answers to the question about the respects in which these teachers have learnt themselves from their job.

'Surely there are few teaching jobs which offer greater possibilities for helping adults to find new opportunities and new capabilities, than part-time teaching. And perhaps the greatest advantage of all for the teacher is that his students come to the class because they are interested in the subject and want to learn'.

'Teaching is absorbing: is exhausting: is exasperating: is exhilarating: is in short—LIVING. Every day every teacher learns something about something or someone. It may be only a very small thing or it may be a sudden flash of inspiration on how to tackle a troublesome problem, but in teaching the teacher learns, and having learnt is that much better for it'.

There could be no better testimony to the importance of continous learning, but for the teachers as well as for the students.

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